



Sunday, November 4, 2012  
2:30 pm. Walter Hall

**In Memory of Gustav**

PROGRAM

Quartets (1992), 1st mvt	Gustav Ciamaga
Possible Spaces No. 4 (1997)	Gustav Ciamaga
Photos prepared by James Gabura	
Prologue and Postscript (2003)	Gustav Ciamaga
Andy's 15 minutes (2009)	Eugene Martynec
Wave Break (1994)	John Duesenberry
the river is with us (2011)	Andrew Staniland

Sharon Lee, violin  
Vanessa May-lok Lee, piano

INTERMISSION

One for T (2011)	Gustav Ciamaga
Motet (2005)	Martin Boykan
Leigh-Anne Martin, mezzo-soprano Peter Stoll, clarinet Moir Burke, viola Liza McLellan, cello	
The Computer in my Life (2007)	Gustav Ciamaga
String Quartet No.1 (2012), 2nd mvt.	Laura Silberberg
Sharon Lee, Emily Hau, violins Moir Burke, viola Liza McLellan, cello	
Brandeis Interview (2008), excerpt	Gustav Ciamaga

**Gustav Ciamaga** was born in London, Ontario on April 10, 1930. Throughout his life, he would wear many hats: as a performer, composer, writer, teacher, administrator, photographer, and orchid grower. With true passion he applied his highly refined intellect to all of these endeavors, beginning at an early age with music.

At eight years of age he played the violin with his brother Bob on accordion in amateur shows at local theatres in London, and in his high school days he wrote dance band charts for several local bands. Although he majored in architectural drafting in high school, he chose to study music and went to the University of Western Ontario in 1951 where he earned a BA.

Ciamaga was a welcome talent at Western where he wrote for the annual music review. One of his classmates was Paul Soles who later went on to become a well-known actor and broadcaster. His brother Bob shared his reflections on these early days and the intense personal commitment that Gustav made to his music: "I remember one year he had completed the orchestration, dance routines and skits (songs) two weeks before the opening of a show. Coming back from Toronto, he left the score and parts on the train. After a search and offering a reward for the music's return, he rewrote the entire show. The price of this herculean effort was stomach ulcers and a bad case of nerves. I think this is when he started smoking." It was during this period that he would travel to Toronto every week or two to take composition lessons from Gordon Delamont. Arthritis finally curtailed his violin efforts and eventually limited his piano abilities. While taking Russian language classes at Western, he met his first wife Lillian."

Gustav continued his studies in composition with John Weinzwieg and John Beckwith at the University of Toronto (1954-56) and with Arthur Berger, Harold Shapero and Irving Fine at Brandeis University (1956-63). While at Brandeis he founded their Electronic Music Studio, and was invited back in 2008 to deliver a lecture and was interviewed by Eric Chasalow about the early days in the electronic studio. Ciamaga was always a great raconteur.

Gustav joined the Faculty of Music at the University of Toronto in 1963 and became Director of its Electronic Music Studio in 1965. During these early years in the studio he worked with Hugh Le Caine of the National Research Council on developing equipment such as the Serial Sound Structure Generator. Many of his Two-Part Inventions employ this equipment. He also collaborated with Jim Gabura on the application of computer control of analog oscillators as part of the PIPER Project at the University of Toronto in the mid 60s – this helped produce numerous transcriptions and his *Fanfare for Computer* (1968). His output continued unabated during a sabbatical in 1970: Gustav visited several European electronic music studios, composing his *Two part Invention No. 8* while at Utrecht.

Ciamaga's musical interests covered many genres. He composed a number of non-electronic works including a mass, a string quartet, pieces for jazz band, and 17 arrangements (1977-85) of music by Berlin, Ellington, Gershwin, Porter, and Rodgers for the 6 voice "Gershwin Singers" of the Faculty of Music. Most of his compositions from the latter half of the 1960s to the early 1980s employed electronic tape and computers. During this period he produced approximately twenty-four tape studio compositions: among them scores for films, the theatre, and TV documentaries. One highlight included *Curtain Raiser*, composed with Louis Applebaum, which opened the NAC in 1969. *Solipsism* (1972), for soprano, flute, piano and tape, was premiered in 1973 by the Lyric Arts Trio.

Beginning in 1985, using MIDI technology, he began to work on original computer programs to control hardware samplers and electronic synthesizers. He became particularly interested in using algorithmic techniques in his compositions. The opening movement from *Quartets* (1994) is a brilliant example. From 1986 until 2010, Ciamaga produced about sixty electroacoustic (60) works. Around the late 90s there was a shift from using MIDI to control sound modules to exclusively using digitally processed audio material. In recent years he had been actively involved in the proofing and development of CDP 6, a new multi-channel version of DSP software from the Composers Desktop Project based in England.

Gustav was tireless in his commitment to furthering electronic composition. He wrote numerous articles on electronic music, including “The Tape Studio”, a definitive chapter that appeared in *The Development and Practice of Electronic Music* published in 1975.

He was a member of the Canadian League of Composers and honorary founding member of the Canadian Electroacoustic Community. During his tenure at the University of Toronto he chaired the Theory and Composition Department, serving as Dean from 1977-84 and was Principal of the Royal Conservatory of Music from 1983-84. In 1994 he retired as Professor Emeritus.

Gustav Ciamaga passed away on Saturday June 11, 2011 after a long battle with cancer. He is survived by his wife Gwen Dunlop and daughter Kathryn Ciamaga.

#### ***Quartets* (1992)**

*Quartets* is comprised of 4 contrasting inventions, each ‘orchestrated’ for different ensembles of 4 synthesizer voices. The prevailing textures are rhythmic and contrapuntal; the harmonic procedures develop and expand classical strategies.

#### ***Possible Spaces No.4* (1997)**

From a series of electroacoustic pieces, each exploring a singular mood and/or compositional strategy. (No.4: minimalism)

#### ***Prologue and Postscript* (2003)**

Pierre Schaeffer (1910-1995) was the founding father of the first enduring school or style of electroacoustic music: musique concrète. For my “in memoriam” Pierre Schaeffer, I have only utilized sounds from three late works of Schaeffer, his recorded voice, and a reference to the early renaissance genre, the Déploration – works written to honour recently deceased composers. Schaeffer’s compositional sound objects (objets sonore) are quoted at various times throughout the work, but as a rule are transformed into newer objects which determine the flow and texture of the composition. At the conclusion of the work, a ‘ghost’ version of the Josquin’s “Déploration on the death of Ockgehem” is presented with a narrator paraphrasing the original text to suit the work at hand.

#### ***One for T* (2011)**

“One for T” was composed in memory of pioneering English- Australian composer, respected colleague and friend - Tristram Cary, 1925-2008.

### ***The Computer in my life (2007)***

The original intent of this work was to have another 'look' at some of the classic sounds found in musique concrète – the sound of a slamming door, spinning roulette wheel ball and a succession of spoken (meaningless) utterances. While examining the possibilities of these sounds, a possible surprise ending suggested itself (a re-working of a gamelan-like sample) and the conclusion of the composition was, in a sense, completed first. As in many of my works, the number of primary sound sources is limited; in this instance some fifteen sounds comprise the source library. These sounds, as is, or transformed, are combined or set into motion to create the narrative or form of the work.

### ***Andy's 15 minutes (2009)***

This work is a live improvised recording using Max/MSP with Jitter, Midi-ax in STeem, and V-Stack to host sampler and synthesizers.

**Eugene Martynec** came to prominence as a guitarist in 1965 with Toronto groups Bobby Kris & The Imperials and Kensington Market. He was a noted record producer winning the Juno Award for Producer of the Year in 1981 for his work on Bruce Cockburn's "Tokyo" and Rough Trade's "High School Confidential". He has performed, composed and recorded with pop groups, pit orchestras, and created music for visual media and live theatre. He has produced over 50 recordings from 1969 to the present. On Lou Reed's Berlin album of 1973, he played acoustic guitar, synthesizer as well as the vocal arranging on "The Bed," bass playing on "Lady Day". He studied electronic music, composition and orchestration with Samuel Dolin at The Royal Conservatory of Music.

His current interest is in improvised music, performing and composing live interactive electro-acoustic music using alternate controllers and interactive music software. Recently he has added a video component to his performances. This year he is residing in Malmo, Sweden.

### ***Wave Break (1994)***

While I was just beginning to compose Wave Break, I happened to run across the following lines from John Ashbery's "Self-Portrait in a Convex Mirror."

Like a wave breaking upon a rock giving up  
its shape in a gesture which expresses that shape.

I kept these lines tacked to the studio wall for several months, as this image seemed to describe, better than I possibly could, the behavior of the sound-objects I was interested in working with. Events in Wave Break are nearly devoid of any steady-state; each event evolves continuously toward the next, the outcome remaining uncertain until the event has already passed. This concentration upon the unfolding of individual sounds results in a kind of monody, although at some points more than one soundstream is presented. While it is not always obvious to the ear, many of the events in the piece are themselves constructed from hundreds of rapidly-sequenced small events, often resulting in grainy, rough-edged textures. To me, these textures recall (not without nostalgia) the early days of electronic music. The Ashbery quote, incidentally, was encountered in Perspectives of New Music, normally one of the least likely sources of inspiration imaginable... perhaps there is a lesson in this. I renewed my subscription.

**John Duesenberry's** electroacoustic music activity began during the analog era, when he helped found the Boston School of Electronic Music. He has worked as a software engineer and has published numerous technical articles on computer music. Recordings of his work can be found on the Neuma and CEC labels, and scattered around the internet.

*the river is with us (2011)*

**Andrew Staniland** has firmly established himself as one of Canada's most important and innovative musical voices. Described by Alex Ross in the New Yorker magazine as "alternately beautiful and terrifying", his music is regularly heard on CBC Radio 2 and has been broadcast internationally in over 35 countries. Andrew is the recipient of the 2009 National Grand Prize in EVOLUTION, presented by CBC Radio 2/Espace Musique and The Banff Centre, top prizes in the SOCAN young composers competition, and the 2004 Karen Keiser Prize in Canadian Music. Andrew has been Affiliate Composer to the Toronto Symphony Orchestra (2006-09) and the National Arts Centre Orchestra (2002-04), and has also been in residence at the Centre du Creation Musicale Iannis Xenakis (Paris, 2005). Recent commissioners include the Gryphon Trio, Les Percussions de Strasbourg, the Toronto Symphony, cellist Frances-Marie Uitti, and American Opera Projects. Andrew also performs himself, both as a guitarist and working with new media (computers and electronics). Andrew is currently on faculty at Memorial University in St John's Newfoundland.

**Sharon Lee** made her concerto debut at the age of ten with the Lawrence Symphony Orchestra. She has collaborated with Peter Frankl, Shauna Rolston, and the Gryphon Trio, and was a quartet fellow at the Aspen Festival. Sharon has received the CBC's Galaxie Rising Star Award, as well as the Ontario Arts Council's Orford String Quartet Scholarship.

Invited to join the studio of the late Lorand Fenyves at sixteen years old, Sharon worked closely with Professor Fenyves at the Young Artists Performance Academy of the Glenn Gould School, over several summers at the Banff Centre and Orford Arts Centre, and also at the University of Toronto, where she was awarded the Lorand Fenyves String Scholarship and the Felix Galimir Chamber Music Award.

In addition to her work with the all-electric deVah quartet, Sharon is currently a Masters of Music Candidate at Indiana University where she is recipient of the Dean's Scholarship.

**Vanessa May-lok Lee** has performed throughout Canada, the U.S.A., England, Wales and Mexico, sharing the stage with artists such as Measha Bruggersman, Nicholas Daniels, Jens Lindemann and the late Lorand Fenyves. Having graduated with a Bachelors in Piano Performance at the University of Toronto, under the direction of Marietta Orlov, and a Masters in Music at the Royal Academy of Music in London, England with Michael Young, Ms. Lee also holds a post-graduate diploma (Royal Academy of Music), the Advanced Certificate (University of Toronto), the ARCT (Royal Conservatory of Music), and was granted the prestigious LRAM designation (a licentiate in teaching) from the Royal Academy of Music. Ms. Lee has just released her debut CD entitled *Bleu et Or* with internationally acclaimed flautist Miguel Ángel Villanueva (Mexico) and violist Elodie Guillot (France). Recorded on the Quindecim label, this CD features the works of Mexican, French and Canadian composers including *Prism* by Erik Ross, commissioned by the Lee-Villanueva Duo. Upcoming highlights for 2012-2013 season include the recording of a new duo CD with the Lee-Villanueva Duo, and performances in

Mexico and France to promote the launch of *Bleu et Or*. As an avid supporter of new music and the creation of new works, Ms. Lee will also premier the final three etudes, and record the complete cycle of Six Etudes for solo piano by American composer Matthew Lima in New York City.

### ***Motet (2005)***

For me it is a comfort to have the opportunity to dedicate this performance of a sacred piece to the memory of Gus Ciamaga; he was my closest friend during the years he spent at Brandeis University.

Motet is a setting of a few famous lines from the Song of Songs, conceived in the traditional way as an allegory rather than as an erotic poem. Like many Renaissance motets, it is divided into two parts. In the synagogue, the Song of Songs is chanted in its entirety during the Passover week, and I wove a few phrases from the traditional cantillation into my setting.

1       By night on my bed I sought him whom my soul loveth;  
I sought him, but I found him not.

2       'I will rise now, and go about the city,  
In the streets and in the broad ways,  
I will seek him whom my soul loveth.'  
I sought him, but I found him not.

3       The watchmen that go about the city found me:  
'Saw ye him whom my soul loveth?'

4       Scarce had I passed from them,  
When I found him whom my soul loveth:  
I held him, and would not let him go,  
Until I had brought him into my mother's house,  
And into the chamber of her that conceived me.

1       I am a rose of Sharon,  
A lily of the valleys.

3       As an apple-tree among the trees of the wood,  
So is my beloved among the sons.  
Under its shadow I delighted to sit,  
And its fruit was sweet to my taste.

4       He hath brought me to the banqueting-house,  
And his banner over me is love.

16      My beloved is mine, and I am his,  
That feedeth among the lilies.

**Martin Boykan** studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuermann. He received a BA from Harvard University, 1951, and an MM from Yale University, 1953. In 1953-55 he was in Vienna on a Fulbright Fellowship, and upon his return founded the Brandeis Chamber Ensemble whose other members included Robert Koff (Juilliard Quartet), Nancy Cirillo (Wellesley), Eugene Lehner (Kolisch Quartet) and Madeline Foley (Marlborough Festival). This ensemble performed widely with a repertoire divided equally between contemporary music and the tradition. At the same time Boykan appeared regularly as a pianist with soloists such as Joseph Silverstein and Jan de Gaetani. In 1964-65, he was the pianist with the Boston Symphony Orchestra.

Boykan has written for a wide variety of instrumental combinations including 4 string quartets, a concerto for large ensemble, many trios, duos and solo works, song cycles for voice and piano as well as instrumental ensembles and choral music. His symphony for orchestra and baritone solo was premiered by the Utah Symphony in 1993, and his concerto for violin and orchestra was premiered by Curt Macomber in 2008 with the Boston Modern Orchestra Project conducted by Gil Rose. His work is widely performed and has been presented by almost all of the current new music ensembles including the Boston Symphony Chamber Players, The New York New Music Ensemble, Speculum Musicae, the League ISCM, Earplay, Musica Viva and Collage New Music.

He received the Jeunesse Musicales award for his String Quartet No.1 in 1967 and the League ISCM award for Elegy in 1982. Other awards include a Rockefeller grant, NEA award, Guggenheim Fellowship, a Fulbright, as well as a recording award and the Walter Hinrichsen Publication Award from the American Academy and National Institute of Arts and Letters. In 1994 he was awarded a Senior Fulbright to Israel. He has received numerous commissions from chamber ensembles as well as commissions from the Koussevitzky Foundation in the Library of Congress, and the Fromm Foundation. In 2011 Boykan was elected to the American Academy of Arts and Letters in New York.

At present Boykan is an Emeritus Professor of Music, Brandeis University. He has been Composer in Residence at the Composer's Conference in Wellesley and the University of Utah, Visiting Professor at Columbia University, New York University and Bar Ilan University (Israel) and has lectured widely in institutions such as Harvard, Yale, Princeton, The American Academy in Berlin, etc. He has served on many panels, including the Rome Prize, the Fromm Commission, the New York Council for the Arts (CAPS) and the Virginia Center for the Creative Arts. Over the years he has taught many hundreds of students including such well known composers as Steve Mackey, Peter Lieberman, Marjorie Merryman and Ross Bauer.

Boykan's music is recorded by CRI (available through New World Records or Amazon.com), Albany Records, and Boston Music Orchestra Project (BMOP). Scores are published by Mobart Music Press, and C.F. Peters, NYC. In 2004 a volume of essays entitled *Silence and Slow Time: Studies in Musical Narrative* was published by Scarecrow Press (Rowman and Littlefield). In 2011 a second volume of essays entitled "The Power of the Moment" was published by Pendragon Press.

**Leigh-Anne Martin** is enjoying a season of operatic engagements, concerts, competition and study. Upcoming engagements include a debut with Ontario Philharmonic as the alto soloist in Handel's *Messiah* in December 2012; a performance in Toronto based composer Brian Current's opera *Airline Icarus* in late November 2012; two debut performances with Toronto Classical Singers performing as alto soloist in Rossini's *Petite Messe Solennelle* and Schubert's *Mass in E flat major* in early 2013; as well as performing, for the first time, the fabulous role of *Carmen* in George Bizet's famous opera in fall of 2013.

Recent highlights include most recently a return to Barrie's Colours of Music Festival in a solo recital; a debut with the Elora Festival as the alto soloist in Mendelssohn's *Elijah* and the Sorceress in Purcell's *Dido and Aeneas* this past summer; a debut with Toronto's Off Centre Music Salon recital series this past spring; Verdi's *Requiem* with the *Ensemble Sinfonia de Montréal*; the role of *Concepcion* in Maurice Ravel's opera *L'heure espagnole* and the role of *Bessie* in Kurt Weill's *Mahagonny Songspiel*, both with The Glenn Gould School in Toronto. Ms. Martin has also been a recurring soloist with Brian Current's New Music Ensemble; most recently performing both R. Murray Schafer's *Arcana* and Arnold Schoenberg's *Pierrot Lunaire* with the ensemble. Other highlights include Mezzo-soprano soloist in Beethoven's *Mass in C* with The Toronto Sinfonietta, and alto soloist in Handel's *Messiah* with Toronto's Pax Christi Choral.

**Peter Stoll** was a prizewinner in the International Clarinet Society Competition and also Solo Clarinetist with the World Orchestra of Jeunesses Musicales in Berlin and Vienna. He performs regularly in Toronto as Principal Clarinetist with the Toronto Philharmonia Orchestra and has toured as soloist and with ensembles to the USA, across Europe and to Russia.

A graduate of the Faculty of Music, University of Toronto, where he studied with Avrahm Galper and Ronald Chandler, he received his Master's of Music degree in Performance from Indiana University as a student of James Campbell.

Peter teaches clarinet, chamber music and performance studies at the Faculty of Music, University of Toronto and is a member of the Royal Conservatory of Music's National College of Examiners.

Recent solo and chamber highlights have included a duo recital with pre-eminent Canadian percussionist Beverley Johnston, a premiere of a new work by Alexina Louie with the Gryphon Trio, and performances for visits by world-renowned composers Krzysztof Penderecki, Chen Yi and Anders Hillborg. A happy first meeting with the Cecilia String Quartet at the Barrie Colours of Music festival last year has led to this further performance together at the Toronto Music Garden. Recent concerto appearances have been with the Toronto Philharmonia and the Toronto Youth Wind Orchestra, as well as serving as Artist-In-Residence for the Silverthorn Symphonic Winds. Peter's website is [www.peterstoll.ca](http://www.peterstoll.ca)

**Moira Burke** is active as both a professional violist and violinist. Her recent classical engagements have included Principle Violinist and Violist for the reputable Mirvish Production "The Secret Garden" as well as Principle Viola for Opera Grenada. Her guest appearances include performances with Nova Scotia Symphony, Kitchener-Waterloo symphony, Hamilton Philharmonic and the Canadian Sinfonietta. Equally at home performing with Sarah McLachlan,



Chantal Kreviazuk, Brian Wilson, Peter Gabriel, K-OS, The Canadian Tenors and jazz sensation Molly Johnson, her playing has allowed her to travel throughout Canada, the United States, France, Belgium, Japan, Hong Kong, Cuba and Grenada. Moira began her musical studies before the age of 3 and was drawn to the violin at 5 years old after hearing a performance by Ida Haendel. A graduate of McGill University, Mrs. Burke holds a B.A. in Music Performance and a M.A. in viola, orchestral Performance. Moira is also a current YAMAHA artist performing on an electric 5 string violin-violin hybrid and can often be seen doing so with on stage with the deVah quartet.

**Liza McLellan** is currently cellist for Canada's Quartetto Gelato. As member of this esteemed quartet, she has toured the world and performed onstage as soloist and chamber musician in countries including the United States, China and South Korea. She has performed as soloist for numerous orchestras across Canada and the USA and will shortly be performing in this capacity with Orchestra London and the Regina Symphony.

Liza also works with numerous orchestras and chamber ensembles throughout Ontario including the Toronto Symphony Orchestra, the Kitchener-Waterloo Symphony, New Music Concerts, Toronto and Soundstreams, Canada. Liza has been aired on Bravo TV, recorded both by CBC radio and CBC television, Canada and has also performed live for the television show Canada A.M as well as 96.3 FM radio, and can be seen on 'youtube' performing in a plethora of music videos.

### ***String Quartet No.1 (2012)***

String Quartet No. 1 is a three-movement work that explores popular musical idioms within the classical string quartet. The second movement performed this afternoon is dedicated to the memory of Gustav Ciamaga.

**Laura Silberberg** is a Doctoral student in music composition at the University of Toronto. She has composed music in a variety of genres including orchestral, chamber, choral, electroacoustic and top 40/popular music. Laura's compositions and piano improvisations have been featured live on CBC Radio's *Here and Now* and the *Metro Morning Show*. Her most recent CBC interview in April 2012 focused on piano improvisation while accompanying silent films. Laura is a nine-time winner of the International Amadeus Songwriting Competition. She has received several scholarships from the University of Toronto for academic and musical excellence, including the prestigious William and Phyllis Waters Graduating Award as well as four Ontario Graduate Scholarships.

Laura is a professional accompanist for silent films screened at the TIFF Bell Lightbox Theatre and has performed at the Toronto International Film Festival as well as the Toronto Silent Film Festival. Laura was honoured by Maclean's Magazine as one of 50 up and coming young Canadians under 30.

**Emily Hau** is currently Principal Second of Sinfonia Toronto. Her active freelancing schedule has recently included travels throughout Canada, the United States, Japan, Italy, Jamaica, England and Germany. Emily has been the recipient of numerous awards and scholarships from

the University of Houston, the University of Toronto, the Starling Endowment, and the Canadian Aldeburgh Foundation. She is a graduate of University of Houston's Moores School of Music, where she received both her Bachelor and Master of Music degrees, following studies with the distinguished artist Fredell Lack, and Emanuel Borok, concertmaster of Dallas Symphony. Emily has performed in master classes Ruggiero Ricci, James Buswell, Kyung Sun Lee, Charles Castleman and Rachel Podger.

Emily's musical experiences over the years have allowed her to develop a unique and varied musical profile. In demand as a studio recording artist, she also contributes improvisatory stylings to several contemporary Christian worship bands. Her love for diverse collaborative projects, range from her work with the Yamaha sponsored deVah quartet, to performances with Diana Krall and Kanye West. As an avid orchestral and chamber musician, Emily has spent several summers abroad at Banff, Britten-Pears, Schlern and Pacific Music Festivals, enabling her to study and perform with some of the most renowned teachers and conductors of our time. She has worked with conductors Riccardo Muti, Andrey Boreyko and Robin Ticciati, and previously studied with Zhang Yun Zhang, Lorand Fenyves and Paul Kantor.